

Notes to Chronological Discography

(by Session/Group)

By Paul Worth

A Note from final editor:

(Paul Worth had indicated here that he intended to add many credits for what he called “overall & fundamental help” in this section. He had only said these should go to “Kelly, Moran, etc. etc. ...” So, to all whose names are not mentioned, please know that Paul Worth was thinking of you with gratefulness for your important McCormack labors, as am I.)

Early Non-commercial recordings:

Reliable testimony indicates that McCormack may well have made one or more private cylinder recordings on a machine in the home of a patron in the city of Athlone, sometime during the several years preceding his first commercial recordings for Edison and G & T. Since details to accurately document and date these possibly private recordings are lacking, and the cylinders are not known to have survived, no session number has been assigned.

The first Victor session is numbered “33” based on session/group numbers assigned to Odeon and earlier Recording sessions, 1904-1909.

The precise number of recording sessions of McCormack before January 1910 is uncertain. Group or session numbers are assigned in this discography to facilitate organization of McCormack’s relatively large discography and to provide serviceable subgroups for the Notes section.

Documentation for McCormack’s recording sessions for Edison, G & T, and Edison-Bell in 1904 seems reliable. Dating of the last Edison-Bell cylinder, the Sterling cylinders, and the transfer of two of the latter to Pathé discs are uncertain. The “sessions” for the Odeon recordings are merely groupings based on clusters of matrix numbers, since the recording ledgers for Odeon company’s activities in London are presumed to be lost.

Session numbers from 33 to 197 are based on information in the files of RCA Victor and EMI and accurately represent McCormack’s activity in the studio on each date given.

Recordings are listed in the order that they were made, as accurately as can be determined. This is not always a function of matrix number sequence, as is evident from later takes made on a day subsequent to take one of a given recording.

Victor & HMV reissues on LP and CD: I include ALL these, since these are the originating companies, and then selected other reissues

Victor: late acoustics, electrics: generic "style 1"



electrics, style



Recordings of John McCormack Notes

Session 1. 19 September 1904 (Monday). G & T disc recordings.

McCormack's first recording session for the Gramophone and Typewriter Co. was apparently for test purposes. Two recordings were made of the same song, neither of which was published. McCormack made a third take of this song ("Believe me if all those endearing young charms") when he returned to the G&T studios four days later for a session at which 11 recordings were made.

Sessions 2-4. 21, 22, 23 September 1904. Edison cylinder recordings.

McCormack made his cylinder recordings for Edison over a three day period later in the week.

Re Edison cylinder 13153: This recording was listed on a memo within the Cylinder Phonograph Division of the Edison company in the US, dated 15 August 192____, which listed molds to be preserved "for historical reasons."

Re: Edison cylinder 13191: Although it is scarce, this cylinder was in fact issued. A correspondent in Australia sent the editor photographs of the cylinder and its sleeve (with the title on the lid), which had been in the writer's family for almost 100 years. Cylinder 13191 was reissued in 2008 by Cheyne. (Martland wrote an article on its uncertain date.)

Sessions 5-7. 23, 24, 26 September 1904. G & T disc recordings.

Most of the discographic details for McCormack's G & T recordings are based on research by Alan Kelly.

There is no entry in the G & T Recording Ledger for matrices 6461a, 6465a, and 6473a and there is no evidence that matrix 6463a was actually used.

There is no entry in the G & T Recording Ledger for matrix 5929b. Matrices 5935b, 5936b, and 5937b are of unpublished violin records by an unknown artist.

There is no entry in the G & T Recording Ledger for matrices 5948b and 5949b.

Matrix 5950b is of the Coldstream Guard Band. (Footnote: Ward et al. on J O'Reilly.)

In the years since the publication of JMACD these recordings have been reissued on both LP and CD. Such projects are, of course, greatly influenced by the condition of the original discs, the "ear" of the producer, as well as the producer's technical facility and resources.

Sessions 8-9. 3 (Thursday) and 10 November 1904. Edison Bell cylinders.

Four takes of each title were apparently made; some takes were perhaps unissued. Multiple takes of most of the titles have survived.

Cylinders marked * were recorded on 3 November; remainder were recorded on 10 November. Cylinders numbered 6442, 6446, and 6449 were privately issued on a long-playing LP (GJR-7), without announcements. This disc has long been unavailable.

Re: Home to Athlone: Some sources previously attributed this song to McCormack. It is not certain if all four takes were issued.

Session 10. July-September (?), 1906. Edison-Bell cylinder recordings.

The exact date of this session is not known, but it probably took place in London either just before or just after the post-honeymoon trip to Italy. McCormack recorded his last cylinder for Edison-Bell at a session subsequent to those in November of 1904. Since he is not known to have been in London again until July of 1906, this session and the next three probably occurred in mid to late 1906.

This cylinder is different in both sound and physical appearance from the previous Edison-Bell cylinder recordings, and evidence suggests that this session occurred after the two in November of 1904.

Session 11. August-September, 1906. Sterling cylinder recordings.

Recorded for the Russell Hunting Company. With Orchestra. Spoken Announcements by Russell Hunting (?).

Three minute black wax cylinders. 160 rpm. 1905 or 1906. London. These were McCormack's last cylinder recordings. It is possible that they were made in more than a single session.

Final refrain of A Nation Once Again has chorus join in.

Pathe discs were re-recorded from Sterling cylinder masters at various speeds. The matrices shown for these dubbings play at 86 rpm (33511 M.S.) and 81 rpm (33517 M.S.). The 77000 series were single-face discs, while the 8000 series were double-face discs. Opal CDS 9847 includes dubbings from both cylinders and discs of the two titles issued on Pathe discs. It is apparent that the take which is the basis for the Pathe disc recording is NOT the same as the take used for cylinder 682. Both performances end with two renditions of the chorus, but the singing on the disc version (to this listener) is more spirited and dramatic than that on the cylinder. The same audible differences in performance are evident in "The Dear Little Shamrock." In addition, in this latter song on the Pathe disc McCormack sings the wrong words in the second verse on the line "And still through the bog (Pathe: brake), through the brake (Pathe: marsh), and the mireland."

(Note MM lists a Pathe disc w/ non-McCormack on back.)

Thus it seems that there were multiple takes of at least some of the Sterling cylinder recordings.

Cylinders numbered 612, 613, and 682 were also reissued on the long-playing disc (GJR-7) noted above, also without spoken announcements.

Some of the dubbings on Opal CDS 9847 are composites, with announcements apparently taken from a different cylinder than the sung portion.

PW note: (Re-check takes of Shamrock - TT-1817="Marsh" ----- and 613 re 44409X.)

Odeon Sessions (Nos. 12-32)

Note: "Session" numbers for the Odeon Recordings are hypothetical, and are merely organizational groupings according to matrix number clusters. "Other LP" listings will be deleted from compacted text.

For purposes of documentation, dating is a continuing problem, especially on the chronological placement of the Odeon "sessions:" The term used here as "Sessions" for McCormack's Odeon recordings merely represents hypothesized groupings based on the sequences of matrix numbers. The approximate dates used to place these "sessions" between McCormack's London activities in the Autumn of 1906 and his departure for the United States in the Autumn of 1909 are based on several lines of evidence, as discussed by John Ward in his article, "John McCormack Comes to London." [Knowing the dates of so many of McCormack's engagements during this 36 month period allows these hypothesized "sessions" to be placed chronologically with reference to his known whereabouts.] Research by John Ward suggests that sessions 12 and 13 preceded the onset of McCormack's actual contract with the Odeon Company, and that his

opportunity to record for Odeon came about because of relationships between staff members at Sterling and Odeon.

In the notes by session: Original Odeon issues in the 44000 series and the 57000 series were double-face discs, but each side had its own issue or “face” number. For McCormack’s recordings that were issued in 1907-08, before the advent of double-face catalog numbers that denoted a pair of recordings, the labels on sides A and B of a disc each displayed the face number that was associated with a specific song or aria. In the notes that follow for each session the matrix and take are followed by the face number, and the face number for the recording that was side 2 of that disc is shown in parentheses.

Session 12. Odeon, September-October, 1906.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 1565: A Nation Once Again	44364 (44374)	57556 (57557)	(The Green Isle of Erin)
		57556 (57647)	(The Ould Plaid Shawl)
Lx 1566: God Save Ireland	44365 (44366)	57554 (57555)	(The Boys of Wexford)
Lx 1567: Boys of Wexford	44366 (44365)	57555 (57554)	(God Save Ireland)
Lx 1568: Croppy Boy	44367 (44369)	57552 (57553)	(The Snowy Breasted Pearl)
Lx 1569: Dear Little Shamrock	44368 (44375)	57558 (57559)	(Kathleen Mavourneen)
Lx 1570: Snowy Breasted Pearl	44369 (44367)	57553 (57552)	(The Croppy Boy)

Notes:

It seems likely that sessions 12 and 13 preceded McCormack’s contract with the Odeon Company. There is a repetition of many Irish titles.

Orange and red labels say “Manufactured in England,” while some brown & gold labels have “Made in Germany” or simply “Germany” stamped on the label in purple ink. Later pressings of these matrices show an incised matrix number in the inner land, and the original handwritten matrix number has been removed.

a. Lx 1565:

b. Lx 1566:

c. Lx 1567:

d. Lx 1568: No sig in wax

e. Lx 1569: No sig in wax

f. Lx 1570: No sig in wax

Re: Lx 1571-1575: Langridge lists these 4 matrices as Lloyd Chandos (44370-44373). There is no listing for Lx 1575.

Other Microgroove Reissues:

Lx 1565: (none)

Lx 1566: ATL 4085, ATL 4088, EGM 7015, HPE 669, LSE 2019

Lx 1567: HPE 669, LSE 2019, ATL 4085, EGM 7015

Lx 1568: All.1718, ATL 4085, EGM 7015, Halo 50324, HPE 669, Jay 3002, LEG 9022, SU-272

Lx 1569: All.1718, Halo 50324, Hud.225, LEG 9022, SU-272

Lx 1570: (none)

Session 13. Odeon, September-October, 1906 1906.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

L 1580: Come Back to Erin	2896 (2895)	(Dear Little Shamrock)
L 1581: Dear Little Shamrock	2895 (2896)	(Come Back to Erin)
Lx 1576: Green Isle of Erin	44374 (44364); 57557 (57556)	(A Nation once Again)
Lx 1577-2: Kathleen Mavourneen	44375 (44368); 57559 (57558)	(Dear Little Shamrock)
Lx 1579: Come Back to Erin	44376 (44377); 57560 (57561)	(Killarney)
Lx 1582: Killarney	44377 (44376); 57561 (57560)	(Come Back to Erin)

Notes:

Green and gold labels for the 44000 and 66000 series included a printed facsimile of McCormack's signature at the bottom of the label ("J.F. McCormack").

a. Lx 1576:

c. Lx 1577-2: No sig in wax

[Lx 1578: Some have speculated that this may be the test recording of the duet (TROVATORE: Ai nostre monti) by John and Lily, which Lily McCormack discusses in her book *I Hear You Calling Me* (page 27, 1946 edition). There is, however, no means of verifying this conjecture. If the record was played back in the studio immediately after being recorded, for the delectation of the two singers, the matrix would have thus been destroyed. There is no evidence that a test pressing was made. Embedded as it is in this early sequence of McCormack matrices, this one is not likely to have been by another artist, and may simply represent a spoiled recording that was discarded.]

d. Lx 1579: This matrix was re-issued many years later in the US on Avoca 78-2077, a 78 rpm re-recording, published in the 1940's or early 1950's.

e./f. L 1580/81: This is the only known McCormack Odeon of this size and is only known to exist as a double-face disc. The face numbers are last assigned numbers in the series of 7 ½ inch Odeon records that begins with face no. 2000. (Langridge notes 3 titles following the two McCormack discs but gives no matrix or face numbers for them. Frank Andrews notes (in the essay that precedes Langridge's listings) that this series was marketed beginning in January 1904. The popularity of this small size was already waning before McCormack made these two recordings, and there is no evidence that he made any others.

g. Lx 1582:

[Lx 1583 is a recording by Fred Vernon (face # 44378), according to Langridge.

Other Microgroove Reissues: (none)

Session 14. Odeon, March-April (?), 1907.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2132: My Dark Rosaleen	44889 (66066)	57510 (57511)	(Absent)
Lx 2133: Sav. Deelish, take 1	44852 (44853)	57550 (57551)	(Terence's Farewell)
Lx 2134: Terence's Farewell	44853 (44852)	57551 (57550)	(Savourneen Deelish, take 1)
Lx 2135: Oft in the Stilly Night	44854 (66190)	57512 (66190)	(Thora)

Notes:

The exact date of this recording session is not known, but it probably was the first session of McCormack's Odeon contract, which almost certainly was finalized after his various successful engagements in March of 1907 and before he went to Dublin in May.

- a. Lx 2132: No signature in the wax. Compare the later take (Lxx 3151).
- b. Lx 2133: Pressings of Take 1 of Savourneen Deelish do not have the skipped groove and thus are easily distinguished from pressings of take 2 (same matrix number), which was recorded (probably over one year later) at a later session (No. 26, in this discography). McCormack's second recorded performance of this song is vocally superior to his first, and there are clear-cut interpretive and textual differences.
- c. Lx 2134:
- d. Lx 2135: McCormack's second recording of "Oft in the Stilly Night" was given a new matrix number (Lx 3166), recorded in 1909, which is essentially a second take, but was given a new matrix number. The 1909 version is the less common recording.

Other Microgroove Reissues:

- a. Lx 2132: RHA 6005, SC 853, TQD 3023, HPE 670
- b. Lx: 2133: none
- c. LX 2134: none
- d. Lx 2135: CRE 2

Session 15. Odeon, September (?), 1907.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2430: Absent	66066 (44889)	57511 (57510)	(My Dark Rosaleen)
Lx 2431(-1): A Farewell	66067 (66068)	57548 (57549)	(Love's Golden Treasury)
Lx 2431-2: A Farewell	66067 (66068)	57548 (57549)	(Love's Golden Treasury)
Lx 2432(-1): Love's Golden Treasury	66068 (66067)	57549 (57548)	(A Farewell)
Lx 2432-2: Love's Golden Treasury	66068 (66067)	57549 (57548)	(A Farewell)

Some copies of 0219 have take 1 of "A Farewell" backed with take 2 of "Love's Golden Treasury."

Notes:

- a. Lx 2430: The matrix number is the only marking in the inner land or under the label, aside from revisions of the face and catalog numbers. This is also the case with a test pressing of this issued take with a plain white label that the editor has examined.
- b. Lx 2431: Pressings of Odeon 57548 carries a superscript 2 after this issue number on discs with take 2.
- c. Lx 2431-2
- d. Lx 2432: Odeon 57549 carries a superscript 2 after this issue number on discs with take 2. (to be checked.)
- e. Lx 2432-2: The second take of "Love's Golden Treasury" has the skipped groove, and thus would be appropriately placed in a later session. Johnston suggests Session 18.

Session 16. Odeon. September (?), 1907.

A date of 1907 for this session brings the total number of titles recorded by McCormack in groups 14-16 to 12, the contracted annual number

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2487: Like Stars Above	66267 (66---?)	57507 (57505)	(The Lord is My Light)
Lx 2488: O Lola (Siciliana)	66180 (66215)	57523 (57524)	(On with the Motley)
Lx 2489: On with the Motley	66215 (66180)	57524 (57523)	(O Lola)
Lx 2490: Awakening/Perfect Spring	66208 (66177)	57504 (57503)	(A Child's Song)

Lx 2491-1: La donna e mobile

66201 (66191) 57508 (57525) (E lucevan le stelle)

Notes:

Lx 2487: Some pressings of 0410 have the numeral "4" scratched over the "7" in the matrix number in the inner land. (Are there non-McCormack Odeons bearing Lx 2487?)

Lx 2488:

Lx 2489:

Lx 2490: Label of Odeon discs 66208 & 998 gives title as "The Perfect Spring

Lx 2491-1, -2: Take 2 is not known to be extant, so placement in this session is hypothetical.

Takes 3 and 4 of this matrix were probably recorded at a later session (see group 26).

Langridge notes that the sf #943 was assigned to this McCormack matrix but no extant copies are known.

Other Microgroove Reissues:

a. Lx 2487: CRE 2, EB 12

b. Lx 2488: Et. 469, Et. 731, SC 820, All.R.1555

c. Lx 2489: Roy.18119, All.R.1555

d. Lx 2490: none

e. Lx 2491-1: BC 231, EB 36, FDY 2068, Roy.18119

See "session" #26

Some labels for Lx 2490 give "The Perfect Spring" as title.

d. (Is original 57505?)

Session 17. September-October (?), 1907.

All McCormack Odeon discs after Lx 2502 have the skipped groove.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2500: Thora	66190 (44854)	(Oft in the Stilly Night)
	66190 (57637)	(Walter Hyde recording)
	66190 (57512)	(Oft in the Stilly Night)
Lx 2501-1: E lucevan le stelle	66191 (66201)	57525 (57508) (La donna e mobile)
Lx 2502: A Child's Song	66177 (66208)	57503 (57504) (Awakening/Perfect Spring)

Notes:

Lx 2500: "Thora" is perhaps the rarest of the published McCormack Odeon records. Single face issues of Lx 2500 on 66190 have been reported but not confirmed. The reverse of 0919, issued mid-1914, was a recording by Walter Hyde ("Deeper and Deeper Still" by Handel). The coupling with "Oft in the Stilly Night" (44854) was issued in 1922 but was only available for a short while.

Lx 2501-1: All labels have the aria given as "E lucevan le stelle."

There are extant single face pressings labeled 66191. This face number was paired with 66201 ("La donna e mobile). The replacement face number 57525 for this take was paired with 57508 (La donna e mobile).

Take 1 does not have a skipped groove; take 2 does, which indicates that it was recorded at a later session, in 1908 or 1909. Take 2 also has a superscript 2 after both the matrix number AND the issue number

This matrix was also reissued on C.R.S. No. 12, a re-recording that plays at 76.60 rpm.

Other Microgroove Reissues:

- Session 18. September-October (?), 1907.**

Coupling for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Other Microgroove Reissues:

Brian Johnston suggested that the second take of “Love’s Golden Treasury,” which has a skipped groove, may have been recorded at this session.

Coupling for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

The earlier face number for this matrix is not known (as indicated by Langridge).

a. Lx 2558:

- ### *Other Microgroove Reissues:*

- b. and c. see session 26 for take 3 (pub)

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Notes:

- *1st coupling: issued 1908
**2nd coupling issued 1912

Other Microgroove Reissues:
Lx 2619: A 34, All. 1721, Gal. 4834

Session 21. August-September (?), 1908.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lxx 2791-1: Che gelida manina	84205 (84206) Pianto del core
Lxx 2791-2: Che gelida manina	84205 (84206) Pianto del core
Lx 2793-1: Mattinata	unpublished, etp
Lx 2793-2: Mattinata	57633 (66559) Not McCormack (German: Graceful Dance)
	57633 (57640) Lolita (12", with orchestra)
	57633 (57643) Voi dormite, Signora

Notes:

The 12 inch df Odeon 84200 series of face numbers was allocated to recordings by McCormack, Walter Hyde, Lloyd Chandos, and Dalton Baker. It is interesting to note that Hyde recorded Handel's "O Sleep, why dost thou leave me" and "Deeper and Deeper ... Waft Her" at this time, two items that later became McCormack standards in recital.

Lx 2791-1: Take 1 is the more common take. For both takes a playing speed of 78.0 rpm yields score pitch. A speed of 74.0 rpm transposes the aria down one half-step below score pitch and sounds more appropriate for this recording. McCormack's 1910 Victor recording of this aria is definitely transposed down one half-step. Labels on inner land of later pressings are take 1 and show 84205² as the issue number. The superscript refers to the sequence of issue, not the recording sequence in the studio, thus take one was probably published later than take 2. Probably only take one was published on Ariel 8645.

Lx 2791-2: McCormack's first 12 inch record, take 2, was issued first and is the less common take. McCormack first sang Rodolfo in *La Boheme* on 15 January 1910 with the Manhattan Opera. He sang it 5 more times that season in the US before first singing the role at Covent Garden with Melba on May 30 during the Grand Season. He describes these performances with Melba in his *Memoirs*.

Lx 2792: This may have been an unsuccessful or rejected McCormack take. Langridge does not list this serial number for any 10 ¾ or 12 inch series.

Lx 2793-1: Mattinata: This recording was not published, but there is an extant test pressing, which plays at 76.6 rpm.

Lx 2793-2: Because it plays at a different speed (78 rpm), Lx 2793-2 may have been recorded at a later session. On the published take 2 McCormack has a memory lapse at one point and hums along instead of singing a few of the words. On the unpublished take 1 he sings them correctly. IRCC 3101 is a 78 rpm rerecording.

Mattinata was written by Leoncavallo for Caruso, who recorded it in Milan for G&T on 4-8-04, accompanied by the composer on piano.

Lx 2794: Langridge does not list this serial number for any Odeon recording. Since it and Lx 2792 are embedded in a series of McCormack takes, it seems likely that they are both unsuccessful or unassigned recordings

Other Microgroove Reissues:

Lx 2791-1: ANNA 1058, SC 853, roy.18119, All.1555
Lx 2791-2: none
Lx 2793-1: none
Lx 2793-2: All.1721, Gal.4834, A 34

Session 22. August-September (?), 1908.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2795: Carmen: Flower Song (Engl.)	57582 (57643) Voi dormite. Signora
	57582 (66191) Tosca: E lucevan le stelle
	57582 (57525) Tosca: E lucevan le stelle
Lx 2796-2; I'll Sing Thee Songs of Araby	57583 (57580) Roses
Lx 2797: Mignon: In her simplicity	57581 (57588) There is a flower that bloometh
Lx 2798: Roses	57580 (57583) I'll Sing Thee Songs of Araby
Lxx 2799: Pianto del core	84206 (84205) Boheme: Che gelida manina

Notes:

Lx 2795: This performance sung in English translation. Cf Lxx 3138, sung in Italian. Performance (and orchestral accompaniment) are much improved in the later recording.

Lx 2796-2

Lx 2797

Lx 2798

Lx 2799: Some copies of Lx 2799 are erroneously inscribed "Lx 2719."

Other Microgroove Reissues:

Lx 2795: All.1721, A 34, Gal.4834
Lx 2796-2: Halo 50324, LEG 9022, All.1718
Lx 2797: A 34, All.1721, BC 231, EB 36, FDY 2068, Gal.4834, SC 820
Lx 2798: none
Lx 2799: All.R.1555

Session 23. 3 October 1908. London. Orchestra.

This date is inscribed in the inner land of matrix #LX 2844, the only Odeon recording with such an indicator.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2840; Has Sorrow Thy Young Days	57587 (57590) Avenging and Bright
Lx 2841: Avenging and Bright	57590 (57587) Has Sorrow Thy Young Days
Lx 2842: The Foggy Dew	57593 (57594) Trotting to the Fair
Lx 2843: Trotting to the Fair	57594 (57593) The Foggy Dew
Lx 2844: There is a Flower	57588 (57581) Mignon: In Her Simplicity
Lx 2845: I Know of Two Bright Eyes	57591 (57602) Mary of Allendale

Notes:

Lx 2840:
Lx 2841
Lx 2842
Lx 2843

Lx 2844: This matrix is the only known Odeon with a date inscribed in the master and visible under the label: 3 October 1908. It is usually presumed to be the date of this session.

Lx 2845:

Matrices Lx 2846 - Lx 2849 are by Walter Hyde.

Other Microgroove Reissues:

Lx 2840: All.1718, Halo 50324, Hud.225, LEG 9022, SU-272

Lx 2841: All.1718, ATL 4085, EGM, 7015, Halo 50324, HPE 669, Hud.225, Jay 3002, LEG 9022, SU-272

Lx 2842: none

Lx 2843: FLPS 1840, JMcC.1

Lx 2844: A 34, All.1721, Gal.4834

Lx 2845: none

Session 24. 4(?) October, 1908.

Following so closely the numerical sequence of the matrices in the previous session, for which the date is known, it seems likely that those in this session were recorded soon thereafter—perhaps the next day.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2850: Mary of Allendale 57602 (57591) I Know of Two Bright Eyes

Lxx 2852: I Hear You Calling Me (pf. acc.) 84207 (84210) When Shadows Gather

Lxx 2853: When Shadows Gather 84210 (84207) I Hear You Calling Me

Lxx 2854: I Hear You Calling Me (orch.) 84208 (84217) Lolita (pf. acc.)

Notes:

Lx 2850:

Lx 2851: unknown, but likely an unpublished McCormack take

Lx 2852: Composer accompanies on piano

Lx 2853: Composer accompanies on piano. Cf. Lx 3136.

Lx 2854: It is likely, but not certain, that Marshall conducts the orchestral accompaniment. This matrix bears a small label (6.3 cm.) to allow for greater than average groove radius (10.4 cm.)

Other Microgroove Reissues:

Lx 2850: All.1718, Halo 50324, LEG 9022

Lx 2852: TQD 3023, All.1718, Halo 50324, HPE 670, LEG 9022

Lx 2853: Halo 50324, LEG 9022

Lx 2854: none

Session 25. November (?), 1908.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lxx 2962: Lolita (pf. acc.) 84217 (84208) I Hear You Calling Me (pf.)

Lx 2963: Parted 57608 (57642) L'Ideale

Lx 2965: Love's Philosophy 57704 (57705) Goodbye, Sweetheart, Goodbye

Notes:

Lxx 2962: cf. Lx 3150 (orch. acc.)

Lx 2963: Although the composer is correctly given as Alicia Scott on earlier brown, white, and gold Odeon labels, many (later) orange Odeon labels (cat. no. 0336) erroneously list Tosti as composer/lyricist.

First line of Scott's song: "When we are parted, Dear, do not forget." (Tosti's song "Parted" begins, "Dearest, our day is over.")

Lx 2964: Unknown but probably an unpublished McCormack take.

Lx 2965: The melody for this song is by Larchet, not Quilter. Erroneously spelled "Larchett" on label.

Other Microgroove Reissues:

Lxx 2962: GEMM 176e, A 34, All.1721, Gal.4834

Lx 2963: A 34, All.1721, Gal.4834, SU-270

Lx 2965: none

Session 26. ca. Feb (??) 1909.

This grouping of Odeon recordings, purely for organizational purposes, consists of later takes of titles originally recorded in 1907. The quality of the recordings and of McCormack's voice suggest that these takes were recorded in late 1908 or 1909. It is unlikely that these takes were in fact all recorded in one discrete session. McCormack's crowded schedule of engagements from November through January (most in other cities than London) suggests that any Odeon recordings made in late fall of 1909 probably were scheduled for the interval of Nov. 9 (Mon) through Nov. 19 (Thurs.), when the tenor was in London (except for one engagement in Liverpool on Nov. 12). Session No. 25 has been placed hypothetically within this interval. Some of the takes included in "Session 26" may have been made as part of Sessions 21-25, but the number of selections in question suggests that there was another studio session prior to McCormack's last Odeon sessions in the summer of 1909. If so, McCormack's schedule suggests that it fell after the Harrison Tour (Jan 18-29) but prior to the San Carlo Opera engagement in March and April of 1909. This is, of course, purely conjectural, and this grouping of recordings is primarily created for discographic organization.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 2133-2: Savourneen Deelish	44852?? (44853) Terence's Farewell to Kathleen 57550 (57641) Eileen Aroon
Lx 2491-3: Rigoletto: La donne e mobile	[57508] (exists only as test pressing)
Lx 2491-4; Rigoletto: La donna e mobile	66201 (66191) Tosca: E lucevan le stelle, take 1 66201 (66191) Tosca: E lucevan le stelle, take 2 57508 (57525) Tosca: E lecevan le stelle, take 2
Lx 2501-2: Tosca: E lucevan le stelle	57525 (57508) Rigoletto: La donna e mobile, take 4 66191 (57582) Carmen: Flower Song (Engl.) 57525 (57582) Carmen: Flower Song (Engl.) 66191 (57545) L'Ultima Canzone 57525 (57545) L'Ultima canzone
Lx 2559-3: Rigoletto: Questa o quella	57631 (66201) Rigoletto: La donna e mobile 57631 (57508) Rigoletto: La donna e mobile

Notes:

Lx 2133-2: It is not certain if the 2nd take of Savourneen Deelish was pressed with Face No. 44852, Terence's Farewell on the reverse (as was the case with take 1), but it (take 2) was probably only issued with Face No. 57550 backed by Eileen Aroon. That the latter was recorded in 1909 adds to the likelihood that Lx 2133-2 was also.

Savourneen Deelish plays at 84 rpm, suggesting the possibility that this take was recorded at the Oct 1908 sessions, which also play at this speed. (Take 1 plays at ____ rpm.)

Take 2 on Odeon 57550 may be identified by a superscript 2 following this issue number. This superscript actually refers to the order of issue rather than the take.

Lx 2491-3: There is a single extant test pressing of this unpublished take. The quality of voice and interpretation is very similar to Take 4, which suggests a late 1908 or early 1909 recording date.

Lx 2491-4: Copies of 57508 pressed with take 4 bear a small superscript 2 after this issue number in the inner land. The signature "John McCormack" is visible under and just outside the label in the wax. The matrix number is not visible in the wax. This take was reissued on IRCC 3101, a 78.00 rpm re-recording.

d. Lx 2501-2: Late pressings on the red Royalty label show R0454 on the label, but the old catalog number (0218) is still visible in the inner land. On the reverse (Flower Song) 0218 in the inner land has been blotted

out by 0454. Under and just outside the label in the wax McCormack wrote "John McCormack / Ireland Forever!!" The superscript 2 has been added to both the matrix number and the 57525 face number in the wax outside the label. Langridge indicates pressings of this matrix exist with the 66191 face number.

Lx 2559-3: A superscript 3 is visible in the wax just outside the label after the serial number Lx 2559. The signature "John McCormack" is visible just outside and under the label in the wax.

Other Microgroove Reissues:

Lx 2133-2: All.1718, CEN 1003, EGM 7015, Halo 50324, HPE 669, Hud.225, LEG 9022, SU-272

Lx 2491-3: none

Lx 2491-4: RHA 6015, Et.469, Et.731, All. R. 1555, ATL 4088, EP 324, FRP-1, GM 132, TQD 3009

Lx 2501-2: Ak-168, All.R.1555, All.R.1595, DLP 121, Et.469, Et.731, LPA 2340, T 303

Lx 2559-3: A 34, All.1721, All. R. 1555, All.R.1902, All. R. (EP)-?, BC 231, Gal.4834, T 325

Session 27. Odeon, June (?) 1909.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lxx 3134-2: A Southern Song 84233 (84229) O Lovely Night

Lxx 3135: Mountain Lovers 84226 (84225) Carmen: Flower Song (It.)

Lx 3136-2 When Shadows Gather 57632 (57630) Take, O Take Those Lips Away
57632 (66300) Not McCormack. (*Tannhäuser* Overture
by H.M. Grenadier Guards Band)

Lx 3137: Take, O Take Those Lips Away 57630 (57632) When Shadows Gather

Lxx 3138: Carmen: Flower Song (It.) 84225 (84226) Mountain Lovers

Notes:

Lxx 3134-2: The signature "John McCormack" is etched in the wax entirely under the label. This face carries a large size label and has a very narrow inner land

Lxx 3135:

Lx 3136-2: The coupling with the Grenadier Guards Band is labeled "Sample Record."

Lx 3137:

Lxx 3138: Cf. Lx 2795, sung in English. Some copies of X 75 are known to have the labels reversed.

Other Microgroove Reissues:

Lxx 3134-2: none

Lxx 3135: none

Lx 3136-2: none

Lx 3137: Halo 50324, LEG 9022, All.1718

Lxx 3138: All.R.1555, A.R.C. 53, BC 231, Et.731, FDY 2068, GM 132, Roy.18119

Session 28. Odeon, August-September (?) 1909.

Note the increased occurrence of second takes in sessions 27 and 28. In each case where a second take was recorded, that was the published take. There is no report of the first take of any these 6 records being issued, but Collectors should be alert!

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 3150-2: Lolita 57640 (57633) Mattinata (Lx 2793-2)

Lxx 3151-2: My Dark Rosaleen 84240 (84234) The Green Isle of Erin

Lxx 3152-2: La Favorita: Spir'to gentil 84230 (84236) Aida: Celeste Aida

Lx 3153-2: Voi dormite, Signora 57643 (66566) Not McCormack: "Sifflez Pierettes,"
(Band of H.M. Grenadier Guards)

57643 (57633) Mattinata (Lx 2793-2)

Notes: Lx 3150-2: Reissued on a 78 rpm rerecording: IRCC 3092-B. Cf. the earlier Lxx 2962, pf. acc. (25a).

Lxx 3151-2: Cf. the earlier Lx

Lxx 3152-2

Lx 3153-2: Initially paired with a band recording (Catalog No. 0586), this Italian song was later recoupled more logically with another Italian song (and given a revised Catalog No. of R0586). This same revision also applies to Mattinata, also initially issued backed by the same band.

Other Microgroove Reissues:

Lx 3150-2: none

Lxx 3151-2: Halo 50324, All.1718, Hud.225, LEG 9022, SU-272

Lxx 3152-2: A-110, All.R.1555, BC 231, CCS 1004, EB 36, Et. 469, Et. 731, SC 853

Lx 3153-2; Gal.4834, A 34, All.1721

Session 29. Odeon, August-September (?) 1909.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 3155: The Fairy Glen	57644 (57646) Oft in the Stilly Night
Lx 3156: Eileen Aroon	57641 (44852) Savourneen Deelish (take 2)
	57641 (57550) Savourneen Deelish (take 2)
Lx 3157: L'Ideale	57642 (57608) Parted (Scott)
Lxx 3158: O Lovely Night	84229 (84233) A Southern Song

Notes:

Lx 3155

Lx 3156: Eileen Aroon was recorded and issued well after the Odeon numbering system for 10¾ inch discs was changed to the 57000 series, and thus did not have an assigned number in the 44000 series. It is unlikely that it was issued with take 1 of Savourneen Deelish on the reverse. The fact that the reverse of this disc is the second take of Savourneen Deelish supports the hypothesis that the latter was recorded in 1909.

Lx 3157:

Lxx 3158

[Lxx 3159: There is no information about this matrix, although it could have been an unsuccessful take, given that the number series for McCormack continues with Lxx 3160 in the next session.]

Other Microgroove Reissues:

Lx 3155: STAL 1057, JMcC-1

Lx 3156: All.1718, Halo 50324, Hud.225, Jay 3002, LEG 9022, SU-272

Lx 3157: All.R.1555, CRE 5, EB 22, EP-324, Et.731

Lxx 3158: All.1718, Halo 50324, HPE 670, Jay 3007, LEG 9022, TQD 3023

Session 30. Odeon, August-September (?) 1909.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lxx 3160: The Green Isle of Erin	84234 (84240) My Dark Rosaleen (Lxx 3151-2)
Lx 3162: L'Ultima Canzone	57645 (66256) When Other Lips
	57645 (57522) When Other Lips
Lxx 3163: My Queen	84231 (84239) The Last Watch
Lxx 3164: The Last Watch	84239 (84231) The Last Watch

Notes:

Lxx 3160

[Lxx 3161: There is no information about this matrix.]

Lx 3162

Lxx 3163

Lxx 3164

[Lxx 3165: No information; McCormack matrix series continues with Lx 3166 in the next session.]

Other Microgroove Reissues:

Lxx 3160: none

Lx 3162: CRE 5, Et.496, Et.731, SC 853, All.R.1555, EB 22

Lxx 3163: none

Lxx 3164: none

31. August-September (?), 1909.

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lx 3166: Oft in the Stilly Night	57646 (57644) The Fairy Glen
Lx 3167: The Ould Plaid Shawl	57647 (57648) The Bay of Biscay
Lx 3168: The Bay of Biscay	57648 (57647) The Ould Plaid Shawl
Lx 3169: Goodbye, Sweetheart, Goodbye	57705 (57704) Love's Philosophy (Larchet)

Notes:

Lx 3166: Cf Lx 2135

Lx 3167: This matrix was re-issued on Avoca 78-2077, a 78.00 rpm re-recording.

Lx 3168: The recording of "The Bay of Biscay" sounds somewhat better at 82 rpm.

Lx 3169:

Other Microgroove Reissues:

Lx 3166: none

Lx 3167: All.1718, ATL 4085, Halo 50324, HPE 669, Jay 3002, LEG 9022, SU-272

Lx 3168: All.1718, Halo 50324, Jay 3007, LEG 9022, SU-272

Lx 3169: none

32. August-September (?), 1909. (Final recording session for Odeon)

Couplings for early pressings [pre df Catalog No.]: Face number for side B is shown in parentheses:

Lxx 3173: Aida: Celeste Aida	84236 (84230) La Favorita: Spir'to gentil
------------------------------	---

Notes:

Lxx 3173: This matrix was re-issued on C.R.S. 12, a 76.60 rpm re-recording.

Other Microgroove Reissues:

Lxx 3173: A-110, All.R.1555, ATL 4088, BC 231, CCS 1004, EB 36, EP-324, Et. 469, Et.731, LPA-2304, Roy.18119, SC 820, TQD 3009

-

Victor and HMV Recordings:

33. 3 January 1910. Victor (Camden).

For these first recordings by McCormack for Victor the Victor recording log shows that both the LUCIA aria and Killarney were recorded on this date, the latter being identified as a "Test." Both were probably intended as test recordings but were so successful that they were later assigned regular matrix numbers and issued, hence the out of sequence matrices. There is some evidence to suggest that C 8535 may have been recorded on Jan. 7, and that C 8594-1 may have been recorded on 1 February 1910. Although recorded in early 1910, "Fra poco a me ricovero" was released in May of 1911 (as was Vic 74224) and remained in the Victor catalog for over a decade. The rerecording was issued in April, 1919, on both sf and df, suggesting that this operatic recording continued to sell in significant quantities,

a. C 8535-1: The *Lucia* side of 6196 is a re-recording, as are later pressings of 74223. These dubbings may be identified by "S/8" in the inner land. Vic 6196 was released in September of 1923.

b. C 8594-1: "Killarney" was released on Vic 74157 in April 1910.

a. Other analog reissues: 17-0346 in WCT-53, A.R.C.53, CO 383, FDY 2068, GM 132, HER 509, Roc.5274, TQD 3009

b. Other analog reissues: ATL 4085, EMB 3400, HPE 669, M.H.920344,

34. 7 January 1910. Victor

c. C8538-1: Victor did not release the Flower Song until May 1911.

Additional analog reissues:

c. C 8538-1 (CARMEN): ATL 4088, CDM 1057, CDN 1023, CDN 1057, CO 382, HER 509, RHA 6015, TQD 3009

c. Other analog reissues: ATL 4088, CDM 1057, CDN 1023, CDN 1057, CO 382, HER 509, TQD 3009

35. 1 February 1910. Victor

C 8589-2: Speed for this session yields a pitch one half step below score pitch for "Che gelida manina."

f. Other analog reissues: 17-0348 in WCT-53, A.R.C.53, Et.739, CO 382, FDY 2068, HER 509, TQD 3009

36. 4 March 1910. Victor

a. C 8587-3: Take 3 was published in February of 1911. If IRX 1019 was published, it is rare.

d. B 8684-1: Victor files indicate that this matrix was destroyed. Sadly, none of McCormack's recordings of "The Last Rose of Summer" were published, and no extant test pressings are known.

a. Other analog reissues: HPE 670, TQD 3023, XTRA 1107

c. Other analog reissues: Boul.4074, Emb.3400, JMcC.2, STAL 1057

37. 10 March 1910. Victor (Camden).

a. C 8693-1: This aria was also rereleased on IRCC #96, pressed from the original stamper.

b. C 8694-1: One extant white label Gramophone Co. advance pressing has McCormack's handwriting.

Some copies of 74220 are dubbings, marked "s/8. IRX 1006 is a dubbing as well.

This matrix was also published on Opera Disc 77732 (original stamper).

The performance of "Salve dimora" is transposed down one half step below score pitch.

c. B 8695-1: Takes 2 and 3 of "I Hear You Calling Me" were also issued on Victor 64120. Take one may

be recognised by the Victor "patents" label with the record number not underlined and no "R" in the inner land.

- d. B 8696-1: Compare the two Odeon recordings of "When Shadows Gather" (sessions 24 and 27), both of which were reissued for the American market.

37a. other analog reissues: CO 382, CRM8-5177, ERAT-45, TQD 3009

37b. other analog reissues: ATL 4052, CDM 1057, CDN-1023, CDN-1057, FDY 2064, FDY 2068, GM 132, TQD 3009

38. 23 March 1910

a. C 8737-1:

b. C 8738-1:

c. C 8739-1: Later pressings of 74221 and 6203 are re-recordings identified by "S/8" in inner land.

Also published on Opera Disc 72607.

d. C 8740-1: Also published on Opera Disc 72605

e. C 8741-1: Later pressings of 74166 and all known pressings of this side of 6201 are dubbings marked S/8.

38a. other analog reissues: ATL 4050, LM-20115

38c. other analog reissues: Other analog reissues: BC 231, FDY 2064, FDY 2068, LM-20114, RL 12472, TQD 3009

38d. other analog reissues: A.R.C.53, HER 509, FDY 2068

38e. other analog reissues: ATL 4088, HPE 669, LSE 2019

39. 25 March 1910

a. B 8750-1: Recitative begins at score pitch but modulates down one-half step below score pitch. The aria is transposed down one-half step below score pitch. Victor disc 10-1438 was included in album MO-1228.

a. Other analog reissues: Other analog reissues: AB 11, CDN 1023, CDN-1057, CO 382, FB 1, FDY 2064, FDY 2068, TQD 3009

b. B8751-1: Never doubled.

c. Re C 8752-1: Take 2 (session 43) of "Molly Bawn" was also issued under this number. Take one may be recognized by its having neither "R" nor "S/8" in inner land. There is a question if HMV 02286 was actually issued.

d. C 8753-1: Other analog reissues: Boul.4074, HPE 669.

40. 8 April 1910

Some pressings of ERC 6006 are re-recordings.

41. 12 May 1910. Gramophone Co.

Some authoritative evidence suggests that this session may have occurred on May 11.

a. 4187f: No additional information is available about this duet, which may have even been by Melba and Sammarco, rather than by Melba and McCormack. If by the latter, possible arias include "Un di felice" or "Parigi, o cara." It probably was not the "Brindisi" (which requires a chorus), since it is known that no chorus was present. The HMV recording books, according to William R. Moran, also contain the entry

"broken," usually an indication that the wax had broken in processing, meaning there could be no test pressings.

b. 4188f: Other analog reissue: Cant.6207

c. 4189f: Other analog reissues: A-110, BC 233, Saga 7029

d. 4190f: IRCC 7 is backed with Melba's recording of "Le Temps des Lilas" (Chausson) (HMV z7325f). Other analog reissues: BC 233, ATL 4052.

Regarding HMV matrices 4191f, 4192f, and 4196f, William R. Moran notes: "...there are no entries opposite these numbers in the recording ledgers, meaning that whatever the proposed selections may have been, they were not made." (Moran, 1985)

42. 16 MARCH 1911. Victor

d. B 8695-2: Takes 1 (37) and 3 (101) were also issued on Vic 64120. Take 2 may be recognized by having an "R" or "R2" in the inner land.

e. It is uncertain if HMV 4-2141 was issued.

43. 17 March 1911. Victor.

a. C 8752-2 (Molly Bawn): Take 2 was issued both as an original recording (distinguished by an "R" in the inner land) and as a re-recording, indicated by "S/8" in inner land. Take 1 (39) was also issued on 74175. C 8752-2 on Victor 6206 is a re-recording.

c. B 10062-1: It is uncertain if HMV 4-2140 was actually issued.

44. 30 March 1911. Victor.

Victor disc 10-1436 was included in Victor album MO-1228.

45. 31 March 1911. Victor.

This session lists two scarce McCormack records: "The Happy Morning Waits," Victor 64250, and the 12" version of the Pearl Fishers duet with Sammarco, issued only in the UK on HMV 2-054018 and not subsequently reissued.

d. C 8738-2: It is unknown why Victor made recordings of this selection on two different sized matrices. The more common records are the 10" versions, made during session 46. A White label HMV advance copy in McCormack's collection has the title and issue number written on the label (not in McCormack's hand), and its label is stamped "18 Aug 1911." Bolig lists the US release date for the 10" version as Sept 1911.

46. 4 April 1911

b. B 10137-3: It is not certain that HMV 7-54002 or Victor 87563 were issued. The issue number 64260 was also assigned to this matrix, but all published records with this number are of the two extant takes of "Silver Threads Among the Gold" (sessions 51 & 55).

B 8738-2: Victor disc 10-1439 was included in album MO-1228.

47. 3 July 1911. HMV, London.

a. 5130f: This is the earliest known extant unpublished HMV record.

48. 18 July 1911. HMV, London.

None of these HMV recordings were issued by Victor.

49. 2 April 1912

Take O Take and A Child's Song were on CHE 44405 in its first edition.

When CHE 44405-06 was reissued in a second edition (2006), these 2 recordings were on CD 44406.

50. 3 April 1912

The soprano and baritone arias from Natoma were also recorded under Herbert at this session: "I List the Trill of Golden Throat" (Spring Song), Agnes Kimball (C 11820-1,-2,-3 all unpublished). "When the Sunlight Dies" (Serenade), Reinald Werrenrath (B 11821-3, issued on 60072).

51. 5 April 1912

B 11825-2: Take 2 may be recognized by its having the Victor "Patents" label and no take number in the inner land, or, in other instances, having the later Victor acoustic label with the take number showing, and neither of these having "R" in the inner land.

Take 3 of "The Rosary" was also issued on Victor 64257 (see session 69, 30 March 1915).

Take 3 of "The Rosary" was also issued on DA 314, but is much less common in that form than take 2.

Take 3, on Victor, may be recognized by the Victor "Patents" label and NO take in inner land, or the later Victor acoustic label with take number in inner land, neither having "R" in inner land.

d./e. C 11831-1, C 11832-1: These two unpublished operatic takes are (alas) not known to exist as test pressings. It is therefore not known if McCormack sang the recitative for either.

g. B 11834-1: Take one of "Silver Threads among the Gold" on Victor 64260 may be recognized by its having the Victor "Patents" label and no "R" in the inner land. Take 3 was also issued on Victor 64260 (see session 55, 1-3-13).

g. Victor assigned issue number 64260 also to take 3 of "Li Marinari (B-10137-3), but it was not released with this issue number but rather on Victor 87078.

52. 15 July 1912. Gramophone Co.

This has always seemed to be an odd selection in the McCormack recorded repertoire, and it came about as part of a recording project by The Gramophone Co. to record an abridged version of I GIOIELLI DELLA MADONNA with Sammarco and Kirkby Lunn. Sammarco sang in the world premiere of this opera in Chicago on January 16, 1912 and again at Covent Garden, when the opera was presented there in March of that year. There were six sides in all, according to the notes to Cheyne CHE 44405-06. Sides without McCormack (or Kirkby Lunn), which are included on CHE 44406, were as follows:

Bacio di lama morso d'amore	(Sammarco)	Ho199af
Intermezzo Act 1	(orchestra)	Ho225ai
Aprilia, bella, la fenestrella	(Sammarco)	Ho202af
Sono un demonio buono	(Sammarco)	Ho116ae
Intermezzo Act 2	(orchestra)	Ho226ai

Notes to the Cheyne CD set give accompaniment as "The Imperial Philharmonic Orchestra, conducted by Percy Pitt." HMV DK 123 notes only orchestral accompaniment. The editor has not had an opportunity to examine the original sf record, HMV 2-054040.

53. 11 December 1912

a. B 12704-1: "At Dawning," on Victor 742, is included in the Music Arts Library of Victor Records, Album 3, "Concert Songs."

b/g. Victor discs 10-1437 and 10-1438 were included in album MO-1228.

c. B 12706-1: Bolig notes that this recording was never listed in a North American Victor catalog.

d. B 12707-1: "Mi par d'udir ancora" is transposed down one half step from score pitch.

54. 2 January 1913

55. 3 January 1913

B 11834-3: Take 3 of "Silver threads among the gold" may be recognized by an "R" in the inner land. Take 1 (session 51, 4-5-12) was also issued as Victor 64260

f. "Molly Brannigan" is one of the few Victor acoustic recordings with piano accompaniment and McCormack's only recording with Spencer Clay.

g/h. Mattinata: After these two takes McCormack did not record this song again for Victor. A recording by Martinelli was recorded on 28 March 1916 (published as 64595). Thus McCormack's two recordings on Odeon (only one of which was published as a 78 rpm record) are his only extant recordings of this Leoncavallo song.

56. 19 March 1913

57. 28 March 1913

a
b
c
d

e. B 13032-1: sf issue on Opera Disc 7-52041

f
g
h

58. 1 MAY 1913. Victor

B 13218-2: Included in 78 rpm set: Music Arts Library of Victor Records, Album 3, "Concert Songs."

C 13028-3: Victor files list as "Parlé moi de ma mère" even though this phrase is not included in the passage recorded. Victor files indicate that the two takes of the duet from Carmen were recorded last in this session.

59. 2 MAY 1913, Camden.

Victor disc 10-1437 was included in album MO-1228.

First recordings with Edwin Schneider, who met McCormack in the spring of 1912 and took over as his accompanist (from Spencer Clay) about two months before this recording session.

60. 25 March 1914

61. 31 March 1914

NB. C 14624-2, Ave Maria w/ Kreisler is the last item reissued by Romophone/Naxos. Items (a) and (c) were not included on the final CD of either set.

62. 2 April 1914

See April 8, 1914 for the published take of the RIGOLETTO quartet and the duet from LA BOHEME.

63. 6 April 1914

64. 7 April 1914

k. B 14677-1: This is the less common take; cf. 11 May 1916 for take 2. Victor assigned the issue number 64435 to take 1, but it was not issued. Take 2 was issued on sf on record no. 64599.

65. 8 April 1914

For items b and c the members of the male chorus were Harry MacDonough and Lambert Murphy, tenors, and Reinald Werrenrath, baritone.

Victor 10-1439 was issued in set MO-1228.

66. 9 April 1914. Victor, Camden.

a./b. Previous researchers have noted some evidence suggesting that one or both of the takes of the aria from *Attila* was sung in English, but this cannot be confirmed. Victor files are marked D for these matrices.

67. 23 November 1914. New York City

B 15415-1, B 15416-1, B15417-1: Male Chorus: Harry MacDonough, tenor; Reinald Werrenrath, baritone; William F. Hooley, bass. Celeste player is unidentified.

(Note that McCormack comments about not singing this in recital.)

68. 29 March 1915

69. 30 March 1915

B 11825-3: Take 3 may be recognized by its having an “R” in the inner land. For take 2 see session 51, 4-5-12. Take 3 is less common than take 2 on DA 314.

70. 31 March 1915

a-d. Male chorus: Harry MacDonough, tenor; Reinald Werrenrath, baritone; William Hooley, bass.

e-f. The two takes of “When the Dew is Falling” are the first recordings by McCormack of a song by Schneider.

g. Private recording of “Tipperary”: There are several extant copies of the private recording by Cyril McCormack, and dubbings of this delightful performance have long circulated amongst McCormack aficionados. These records were produced by Victor at McCormack’s behest and were sometimes given as premiums to solicit donations at War Bond rallies. A brief notice in the periodical *Opera* in September 1915 notes that no less than 24 pressings were made, some “having been given by Cyril to his most intimate friends.” McCormack’s issued Victor record of this song was recorded on 23 November 1914 (session No. 67).

71. 10 June 1915

a. and b. C 16089-1, -2: Sadly, neither take has survived. See Session #75 (10 May 1916).

i. B 16093-2: The Victor label reads “Calm as the Night,” although this is the same song otherwise labelled “Still as the Night” (“Still wie die Nacht”). The Victor label erroneously gives the accompanist as “Ludwig Schwat,” rather than the correct “Schwab.” This error is also on the labels of Victor records of “Flirtation,”

also made at this session. Schwab was filling in for Edwin Schneider, who was convalescing from a broken hand that he suffered while ice-skating with McCormack's children.

72. 10 November 1915

a. B 16760-1: HMV 4-2823 may have been issued but has not been confirmed.

e. B 16763-1: A test pressing is rumored to exist but remains unconfirmed.

73. 14 January 1916

74. 9 May 1916

C 17647-1: Exists as a special vinyl sf pressing (A-17647) by Victor, green label, which says "Christmas Greetings from RCA Victor 1945." McCormack died in September 1945. This was a premium probably distributed to dealers and other figures within the recording industry and was not offered for general sale to the public.

75. 10 May 1916

76. 11 May 1916

B 14677-1: see session 64, 7 April 1914.

77. 20 September 1916

B 18387-2: RCA Victor 410-0172 is a rerecording. (Roe gives issue date as 1954).

Re HMV 4-2864: Uncertain if actually issued.

78. 21 September 1916

B 18391-1: See session 83, 8 June 1917 for take 2 (published) and take 3.

79. 29 March 1917

Male chorus: Harry MacDonough & Lambert Murphy, tenors; Reinald Werrenrath, baritone; William F. Hooley, bass.

80. 5 April 1917 *

81. 9 May 1917 ?

John briefly joins in the final refrain and announces the date.

82. 7 June 1917

B 20017-2: McCormack's recording of this popular song was not published in England by the Gramophone Co., possibly because there were other recordings available of it in their catalog.

B 20018-1 It is uncertain if HMV 5-2025 was actually issued.

83. 8 June 1917

B 20021-2: HMV discs show title as "The Light in Your Eyes."

84. 7 September 1917 *

B 20546-1, -3: published on Victor 64741.

B 20546-2: etp DF-1

Victor files show orchestra as "King's Orchestra" which was Victor's New York studio orchestra of the period, conducted by King, Rogers, Bourdon, etc. and augmented for some operatic sessions by extra musicians brought from Camden.

85. 23 October 1917

C 20898-1: Red vinyl test pressings exist of this published record.

86. 5 April 1918

Note: Takes 2 and 3 also issued as Victor 64773.

87. 30 April 1918 *

B 21663-2; Takes 1 and 3 also issued on Vic 64773.

88. 1 May 1918 *

B 21663-3: Takes 1 and 2 also issued on Vic 64773.

89. 24 September 1918

90. 25 September 1918

It is uncertain if HMV 5-2061 was issued.

91. 16 April 1919

The electrical recording was possibly scheduled for IR 1054.

92. 1 July 1919

93. 5 November 1919

"Se il nome" was a private recording for Josef A. Pasternack. Exact date of recording uncertain, but Victor files indicate this 11-5-19.

McCormack brought his brother James to make trial recordings at the beginning of this session (with Schneider, piano):

B (no #)-1 Smilin' Thro' (Penn) (unpublished)

B (no #)-1 'Tis the Hour of Farewell (Lehmann) (unpublished)

94. 10 December 1919

A test pressing of "The Victor" is rumored to have existed and been given by McCormack as a gift to Woodrow Wilson, although, upon inquiry by the editor, the staff at the Wilson museums and archives at both Staunton (VA) and Washington, D.C. were unable to locate such a disc in their holdings.

95. 11 December 1919

Label of IR 1025 incorrectly credits Kreisler as assisting artist on "Somewhere."

96. 4 March 1920

Note connection re Lewis Waller regarding "Honor and Love."

97. 30 March 1920

98. 1 April 1920

It is uncertain if HMV 5-2606 was issued.

99. 2 April 1920

NB Schneider on every take – first such session ??? NB #93 ...

McCormack brought 'cellist Lauri Kennedy and a Gerald McCormack (relationship to John McCormack unknown) to this session to make trial recordings: Lauri Kennedy, cello with George O'Hara, piano

-1 [title unknown]

Gerald McCormack with George O'Hara, piano

-1 I'm Just an Old Fashioned Girl

-1 Live and Love

100. 5 May 1920*

101. 16 June 1921

a. B 25351-1: Book lyrics by Otto Harbach and Frank Mandel; Mandel not credited on "Learn to Smile."

e. B8695-3: Take 3 of "I Hear You Calling Me" is scarce on Victor (sf) 64120. RCA 10-1436 was part of 78 rpm album MO-1228.

102. 17 June 1921

B 25351-3: etp DF-2

B 25353-1: etp DF-3

103. 17 October 1922

These are McCormack's first recordings after his near fatal throat infection of April 1922.

104. 20 October 1922

Victor matrix B 27046- is not McCormack, according to W.R. Moran.

f. Victor 66146 appears to be the last of the standard Victor sf acoustic issues of McCormack.

105. 20 November 1922

106. 24 September 1923

The date of this session is uncertain: The alphabetical cards in the Victor files show 24 September, while the Recording Book shows 22 September. The editor will abide by the verdict of the EDVR team.

107. 25 September 1923

108. 26 September 1923

f. B 28611-1: The existence of a test pressing of "Der Jungling an der Quelle," was revealed in 2005. This important addition to McCormack's lieder recordings was issued on CD by Cheyenne Records. This song was performed at his Berlin recital. There are hopes that other recordings may exist. (eg. the electric Kathleen Mavourneen,)

RCA 10-1435 was issued as part of 78 rpm album MO-1228.

109. 8 April 1924

110. 9 April 1924

The transfer of "Onward Christian Soldiers" on the Pearl LP GEMM 160 is less satisfactory than GEMM CD 9970.

111. 4 Sept 1924 (HMV)

This was McCormack's first recording session in the studios of The Gramophone Co. since July 1911. This and the next two sessions produced many memorable recordings (16 published as 78's), and a number of variant takes (10) as well. McCormack sent a set of test pressings from these three sessions to Compton MacKenzie, Editor of *The Gramophone* magazine, whose favorable judgement he was wooing at this time.

Roman numerals were used to designate takes of each recording made at HMV sessions from 4 September 1924 through 19 June 1940. These are visible in the inner land of earlier pressings of recordings from these sessions, although some later pressings show Arabic numerals. Arabic numerals are used in this discography for consistency within the continuum of Victor and HMV recording sessions.

McCormack brought his daughter Gwen to this session to make a private recording. Accompanied by Edwin Schneider, she recorded "When Love is Kind" (Thomas Moore) on Bb 5036-1.

Re Bb 5034-1: RCA Victor 10-1434 was part of 78 rpm album MO-1228. This take was reissued from the original stamper on IRCC No. 60.

Re Bb 5035-1: Reissued from original stamper on IRCC No. 217.

Re Bb 5037: As with the other unpublished takes of "The Last Rose of Summer," the 2 takes of this song from this session were never issued. These two takes, however, stem from a period that seems to have allowed the survival of quite a few variant HMV takes that were never issued on 78 rpm discs but survived as test pressings. One can only hope that one of these takes of "The Last Rose of Summer" will eventually turn up and be shared with the community of McCormack fans. ("Oh, that it were so," -editor)

112. 19 September 1924 (HMV)

a. Bb 5094-1 etp: McCormack gave a test pressing (HMV yellow label) of this take to his friend Bernard Brophy with the following inscription in his handwriting: "Komm bald and the 'sooner the better' for Bernard from John McCormack."

RCA Victor 10-1434 and 10-1435 were issued as part of album MO-1228.
Matrices Bb 5094-2 and Bb5095-1 were repressed on IRCC No. 60.

McCormack brought his son Cyril and daughter Gwen to this session to make private recordings, presumably with Schneider accompanying:

Bb 5097-1 Ciboulette: Duet, Gwen and Cyril McCormack.

Bb 5098-1 A Brown Bird Singing, Cyril McCormack.

Test pressings exist of both recordings, which were issued on the Zampano set, "John McCormack – Icon of an Age."

g. Bb 5099-1, The Soldier's Execution:" A test pressing of this recording may exist, or may have in the past but have been broken.

113. 24 September 1924 (HMV).

There are no victor issued 78's from this session, but discs were sold in the USA with red semi-circle labels pasted over the top half of records with (red) HMV labels. These labels read: "Special Record – Manufactured for / Victor Talking machine Co. / Camden N.J."

a.

f. Bb 5116: Take 3: Extant test pressing has no paper label. Title, date, and other data is incised in wax at center. Matrix and take is embossed in HMV fashion in inner land. etp DF-4

114. 17 December 1924. Victor. Final acoustic session.

Beginning with this session, and continuing for many of the electrical recording sessions, the Victor files give the constituent instruments of the orchestral accompaniment. For this session the instruments in the orchestra included: 2 violins, viola, cello, flute, 2 cornets, trombone, tuba, piano, traps.

B 31523-1: etp label: generic Victor, no dog, handwritten DF-5

[End of Acoustics]

Electrical Recordings:

115. 23 April 1925:

e. BVE 32535-1: "Moonlight and Roses": Extant test pressing: generic Victor, no dog, handwritten label. DF-6

i. BVE 32536-2, "June Brought the Roses": etp label style 1, title in McCormack's handwriting at top.

116. 24 April 1925:

117. 14 October 1925:

118. 27 October 1925

Victor Salon Orchestra: 3 violins, 'cello, flute, cornet, tuba, piano, traps.

d. BVE 33820-1 etp: McCormack family copy as tp type 1 label. Handwriting by several people, including McCormack. DF-8

119. 17 December 1925. New York

Orchestra: 3 violins, viola, 'cello, flute, clarinet, 2 cornets, trombone, tuba, piano, traps.

Re Victor 1594: Other pressings on vinyl with white labels are known to exist.

Re BVE 23525-3, -4: Takes 1 and 2 were acoustic takes, with the same serial number, recorded 11 Dec. 1919.

Re BVE 27085-: This matrix number, also used for the acoustic takes, was substituted for matrix number 34161 originally assigned to this electrical re-make.

120. 18 December 1925.

Orchestra: 3 violins, viola, 'cello, flute, clarinet, 2 cornets, trombone, tuba, piano, traps.

BVE 34167-2: Victor files erroneously list title as "In the Woods." Extant test pressings bear the number 3039.

121. 23 December 1925.

Orchestra: 3 violins, viola, 'cello, flute, clarinet, oboe, 2 cornets, trombone, tuba, piano, traps.

d. BVE 11834-5 etp: Test pressing from McCormack's collection does not show a matrix number, and is presumed to be this unpublished electric take. Takes 1-3 were acoustics. Takes 1 and 3 were published as Vic 64260.

122. 24 December 1925

123. 28 September 1926

Orchestra: 2 violins, viola, 'cello, flute, 2 clarinets, 2 cornets, trombone.

c-d. BVE 36362-1, -2: Known test pressings have type 1 label (plain, no dog), with notations written by several hands and pencil shading to reveal incised title under label.

124. 30 September 1926

Accompaniment: 3 violins, 'cello, flute, 2 clarinets, 2 cornets, trombone, tuba, piano, traps.

e. BVE36375-2 etp: Extant McCormack family pressing (type 1) has "second best" written on the label in what appears to be McCormack's hand.

125. 1 October 1926

No information on orchestra instruments in Victor files.

Adeste Fideles was re-recorded on V-Disc No.49, side A (matrix ND3-MC-3371-1).

Side B was not McCormack.

See discussion of origin of Adeste Fideles in New Oxford Book of Carols.

Trinity Choir: Olive Kline, Lucy Isabelle Marsh, Helen Clark, Mina Hager, ? Giles, Lambert Murphy

Charles Hart, Paul Parks, Fred Patton, Mary Allen, Ruth Rogers, Elsie Baker,

Margaret Dunlap, J. Kinsey, Charles Harrison, Royal Dadmun, Frank Croxton, Richard Crooks.

RCA LCT-1008 was the first release of BVE 35893-1.

126. 4 October 1926.

Accompaniment: 3 violins, 'cello, flute, 2 clarinets, cornet, trombone, tuba, piano, organ, traps

127. 17 December 1926.

Orchestra: 3 violins, cello, flute, 2 clarinets, cornet, trombone, tuba, piano, traps and L. Shilkret, organ

b. BVE 37147-2 etp: McCormack family tp is Type 1 label with handwriting by several people, including Cyril.

See discussion of The Holy Child in New Oxford Book of Carols, p. 361. Tune sung by McCormack appears to be

The one by William J. Kirkpatrick, rather than Easthope Martin as listed in 1986 edition.

128. 12 April 1927

Orchestra: 3 violins, viola, 'cello, string bass, 2 clarinets, oboe, bassoon, 2 cornets, trombone, piano, traps.

Re BVE 29865-3: It is uncertain if the unissued HMV side number is 6-2841 or 6-2839.

Venue: Liederkrantz Hall, NYC

129. 14 April 1927 *

NYC, Liederkrantz Hall. Victor files note: "Mr. McCormack voice poorly - could not record. Orchestra called 2:00 - dismissed 2:45."

Orchestra (Nathaniel Shilkret, conductor): 3 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, trombone, piano, traps.

130. 4 May 1927. Victor (Liederkrantz Hall, NYC).

Orchestra (3 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, trombone, piano, traps.

b. BVE 38386-2 etp: Test pressings show BVE 38386-6 (blank white label) scratched in inner land, outside lead-out groove. Take 6 is clearly indicated but may in fact be a rerecording. Takes 1 & 2 were recorded on 5-4-27, but the date or other information regarding other takes, if any, is lacking.)

d. BVE 38387-2 etp: The single known test pressing has a type 1 label that is heavily annotated.

e. BVE 38387-3: A test pressing from the original stamper exists, similar in appearance to take 2.

AGSA 63 is a rerecording from this matrix and is marked BVE 38387-5R.

131. 6 May 1927*

Orchestra for BVE 38731, BVE 38732: 4 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, trombone, piano, traps

Orchestra for BVE 38733: 4 violins, viola, 'cello, string bass, piano, organ.

Re: AGSA 63: Re-recording, matrix BVE 38731-5R

Re: Victor 1594 is a 76.60 rpm re-recording. In addition to original pressings, a few later white label vinyl pressings are known to exist.

Single face HMV 2-052349 was once rumored to have been issued, but this has not been confirmed.

132. 1 September 1927. Gramophone Co., London.

133. 2 September 1927. Gramophone Co., London.

g. Bb11343-1 etp: Take 1 embossed on label surround.

k. Victor 1303 shows title as "The Little Silver Ring."

n. Bb 11347-1: This matrix was reissued by Historic Masters, pressed on a 12" disc: HMB 77.

134. 5 September 1927+

135. 11 October 1927*

HMV DB 2454: King George V Silver Jubilee disc contains partial re-recording of "Love's Old Sweet Song."

RCA 09026-686 68-2 (CD), issued in 1997, was the first release of CVE 39889-1, "Kathleen Mavourneen."

136. 12 October 1927. Victor (New York)

a. HMV DA 1112: label shows "None But the Weary Heart."

f. On the label of the Victor test pressing formerly owned by McCormack he wrote word "Best" (about 9 o'clock) and at the top the title, "I hear you calling me."

h. BVE 40173-2: Victor 410-0172 is a re-recording.

137. 13 October 1927*

138. 13 January 1928. Victor (New York):

c. BVE 41543-3: etp, label style 1. "Dear Old Pal" in McCormack's handwriting.

BVE 41544-1: ERC 6004 is a dubbing.

Re 10-0041 (BVE 41546-1) was included in Victor album DM-1358.

139. 17 January 1928*

140. 19 November 1928*

Orchestra: 4 violins, viola, 'cello, flute, 2 clarinets, oboe, 2, cornets, trombone, tuba, piano, traps.

BVE 48180-2: An extant test pressing of take 2 has been reported but not confirmed.

141. 21 November 1928*

Orchestra: 4 violins, viola, 'cello, flute, 2 clarinets, oboe, 2 cornets, trombone, tuba, piano, traps.

142. 27 November 1928*

Orchestra: 8 violins, 2 violas, 2 'celli, string bass, flute, 2 clarinets, oboe, bassoon, 2 trumpets, 2 french horns, trombone, tuba, harp, piano, organ, traps.

Victor Salon Group: James Melton, Lewis James, tenors; Elliot Shaw, baritone; Wilfred Glenn, bass (sessions 142-145).

Re CVE 49209-1: Also exists as take 1-A, which is the same take recorded by a different microphone/lathe
Re CVE 49209-1, 1A: IRX 100 is a re-recording.

Re Victor 6927 in Album C-3 "An Hour with Schubert."

CVE 49209-1: Take 2 was the original take issued.

RCA Victor L-4509: Early long-playing 33 1/3 rpm Program Transcription. CVE 49209-1 and CVE 49210-2 were re-recorded onto matrix LBVE 69735-1.

CVE 49209-3 Testimony by older collectors (prior to the first edition of this discography) suggested that this take existed, possibly as a test pressing, but to date this has not been confirmed.

Re CVE 49210-1: Re-recorded onto 10: matrix for unissued test. Take 1 is the later, less common issue.

Re CVE 49210-2: Take 2 is the original, more common take.

143. 28 November 1928*

Orchestra: 8 violins, 2 violas, 2 'celli, string bass, flute, 2 clarinets, bassoon, 2 trumpets, 2 french horns, trombone, tuba, harp, piano, harmonium, traps

CVE 49213-3: In addition to the two songs Organ Grinder/Ungeduld) by McCormack, an orchestral transcription of Schubert's "Ungeduld" is also on this matrix.

CVE 49213-3 re-recorded onto matrix LBVE 67936-1 for RCA L-4509, an early RCA 33 1/3 rpm Program Transcription disc.

CVE 49214-1, -2, -3, (-4): In addition to the two songs sung by McCormack, an orchestral transcription of "Heidenroslein" D.257 is also on this matrix.

144. 6 December 1928*

Orchestra: 8 violins, 2 violas, 2 'celli, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, 2 french horns, trombone, tuba, harp, 2 pianos, traps.

Victor Salon Group: James Melton, Lewis James, tenors; Elliot Shaw, baritone; Wilfred Glenn, bass.

Re CVE 49237: In addition to the two songs by McCormack, orchestral transcriptions of "Die Forelle" D.550 and the Impromptu in A flat D. 935 #2 are also included on this matrix.

Re CVE 49214-3: In addition to the two songs sung by McCormack, an orchestral transcription of "Heidenroslein" D.257 is also on this matrix, as well as on takes 4 and 5 below.

145. 7 December 1928*

Orchestra: 8 violins, 2 violas, 2 'celli, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, 2 french horns, trombone, tuba, harp, 2 pianos, traps)

BVE 49240-3 etp: Type 1 tp label has hw comment: "Best commaille," which may be McCormack's handwriting. DF-21

146. 10 April 1929*

Venue: 44th St. Laboratory, NYC.

Orchestra: 4 violins, viola, cello, flute, 2 clarinets, oboe, 2 cornets, trombone, tuba, piano, traps.

This and subsequent sessions represent recordings made by the RCA Victor Division of the Radio Corporation of America, after these two companies merged.

147. 12 April 1929*

Venue: 44th St. Laboratory, NYC.

Orchestra: 4 violins, viola, 'cello, flute, 2 clarinets, oboe, 2 cornets, trombone, tuba, piano, traps.

BVE 51620-2: It is not certain if the assigned, unissued sf side # is 40-631 or 40-632.

148. 15 October 1929*

Venue: 44th St. Laboratory, NYC.

Incomplete, ends in mid-phrase before end of aria. Victor files note: "For Mr. McCormack to hear."

Test pressings exist of a 45 rpm re-recording: dubbed matrix: EO-RC-1263 (according to William Moran).

Cf. 10 March 1930, CVE 58692-1.

149. 16 October 1929*

Venue: 44th St. Laboratory, NYC.

Orchestra: 5 violins, viola, 'cello, flute, 2 clarinets, oboe, bassoon, 2 cornets, trombone, tuba, harp (Francis J. Lapitino), piano, traps.

BVE 56189-1: Take one has been reported extant but remains unconfirmed.

150. 17 October 1929*

Venue: 44th St. Laboratory, NYC.

Orchestra: 5 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, trombone, piano, traps)

151. 18 October 1929*

Venue: 44th St. Laboratory, NYC.

Orchestra: 5 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, french horn, trombone, harp (Francis J. Lapitino), piano, traps.

BVE 56198-1: Listed as published on GEMM CD 9338, but unconfirmed.

152. 19 February 1930*

Orchestra: 4 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, french horn, trombone, tuba, harp, traps.

The authorship of "The Rose of Tralee" is uncertain. Previous McCormack references give C.Mordaunt Spencer and Charles W. Glover, but other references indicate that the verses are by William P. Mulchinock. See notes in Repertoire Index.

BVE 58586-2: RCA Victor 10-0040 is a re-recording. It was included in Victor album DM-1358.

153. 21 February 1930*

Venue: 44th St. Laboratory, NYC.

Orchestra: 4 violins, viola, 'cello, string bass, flute, 2 clarinets, oboe, bassoon, 2 cornets, french horn, trombone, tuba, harp, piano, traps.

BVE 56192-4: RCA Victor 10-0040 is a re-recording. It was included in Victor album DM-1358.

154. 27 February 1930*

Venue: Liederkranz Hall, NYC.

Orchestra: 7 1st violins, 4 2nd violins, 4 violas, 4 'celli, 3 string basses, 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 2 trumpets, 4 french horns, 3 trombones, tuba, harp, piano, traps.

*The RCA files show 28 February for these recordings. This is an error. James Sheehan told the editor that 27 February 1930 is the date on his test pressings of CVE 58684-1 and CVE 58685-1. His was the only set of these two discs known in the US at the time, and they were in fact the discs used by RCA to transfer these recordings for reissue on Camden CAL-635. On the appointed day Jim brought them to the RCA laboratory and waited while they were taped. On playback the tape of the recitative proved to have a brief interval of dropout at the phrase, "O Father, hear and grant Thy servant's prayer" (beginning at about 2:08 into the recording and lasting about 15 seconds), and the RCA representative wanted to borrow the discs overnight so that he could redub the first disc. Jim was a cautious fellow, however, and he would not allow the two discs out of his immediate custody. RCA's production schedule apparently could not be extended to include a second appointment, so they issued the LP using the defective tape. This "Camden burble" is not very obtrusive, but it is noticeable, and thus provides a definite clue about the provenance of a reissue of these recordings. In the years since the first edition of this discography the editor has confirmed that 27 February 1930 is the date inscribed in the wax of the two test pressings.

The transfers on Symposium 1167 seem to be derived from CAL-635, based on the evidence of dropout. Those on the Pearl LP and CD are not.

Re RCA F7-OH-7606/7: Label states, "RCA Victor limited edition. John McCormack Commemorative Record to Reviewers on the 10th Anniversary of his death September 16, 1955 - Not for Sale."

Re Camden CAL-635: First available commercial release of these two sides.

155. 10 March 1930*

Orchestra, BVE 58690-1: 4 1st violins, 4 2nd violins, 2 violas, 2 'celli, 2 string basses, flute, 2 clarinets, oboe, bassoon, 2 trumpets, 2 french horns, trombone, tuba, harp, piano, traps.

Orchestra, BVE 58691-1, -2; CVE 58692-1: 9 1st violins, 8 2nd violins, 4 violas, 5 'celli, 3 string basses, 2 flutes, 3 clarinets, 2 oboes, English horn, 2 bassoons, 2 trumpets, 4 french horns, 3 trombones, tuba, harp, piano, traps.

CVE 58691-1, -2: Victor files indicate that these takes were 10 inch discs, but they were in fact 12 inch discs, according to the owner of the two test pressings. Cf. notes to Cheyne CD 44432.

(The Wolf sides were 12", according to MM on notes to tape 37 - take 2: on PW tape 37.)

DSRB 0980 was a disc distributed as a Christmas gift to some RCA dealers.

Re: Aria from Tristan und Isolde: 15 October 1929: This previous test recording recorded on 15 October 1929 appears to be the one dubbed onto the 10" matrix EO-RC-1263, not CVE 58692-1 as reported in JMACD 1986, page 71.

156. 3 December 1930. HMV (Small Queen's Hall, London)

d. The unpublished take 2 of "The Fairy tree" was originally reissued in the "Icon of an Age" CD set and later added to Cheyne 44433.

g. Take one of "Three Aspects" is marked "Best" on McCormack's test pressing, which also has a typed sticker confirming date and venue of the recording.

i. Take 1 unpublished – marked "Best"?? Anakreon's Grab -1 Scarry R2R

l. References to take 2 of "Love's Secret" in the notes of Pearl GEMM 240 & RCA ARM1-4997 are erroneous. Only take 1 was made.

Note: A printed program brochure (editor's collection) exists for a supposed recital at Town Hall, NYC on Dec 3, 1930. This is presumably a misprint, since McCormack was definitely in England through December of 1930.

157. 4 December 1930+

b. Bb 21036-1 etp: McCormack's copy of this test pressing is marked "Best."

d. The unpublished take 1 of "The Bitterness of Love" was originally reissued on the "Icon of an Age" CD set and later added to Cheyne 44433.

Bb 21042-1: Cyril McCormack sings La Maison grise – unsure of matrix # 10-0042 was included in RCA Victor set DM-1358

158. 5 December 1930+

a. The unpublished take 1 of "Ave Maria" (Cornelius) was originally reissued on the "Icon of an Age" CD set and later added to Cheyne 44433.

c. The unpublished take 1 of "The Prayer Perfect" was originally reissued on the "Icon of an Age" CD set and later added to Cheyne 44433.

159. 6 July 1931 Hollywood

RCA files note: "Orchestra cancelled. Continued with piano, Schneider. After making several tests, Mr. McCormack decided selection was not suited to his voice."

Orchestra initially on hand, to have been conducted by Roy Shields: 2 violins, viola, 'cello, flute. 2 clarinets, bassoon, and piano.

160. 2 November 1931 location? (his last recording session for Victor)

McCormack's last Victor recording sessions were in the United States on July 6th and November 2, 1931. The last session was notable for being recorded in comparative high fidelity, although (of the selections sung) only one take is known to exist and was not published until after the centenary of McCormack's birth.

McCormack did not record again until May 27, 1932 in the UK. He never again made studio recordings in the United States.

Victor files show the title "Two Brown Eyes" by Adams. This is almost certainly "Your Dear Brown Eyes" by Stephen Adams. Boosey published the song in 1909, and the sheet music cover indicates that it was "sung by John McCormack." This despite his own account in his Memoirs in which he indicated that he did not initially take to it.

The one known surviving test pressing from this session is a single-sided disc pressed on a vinyl-like material, somewhat larger than a ten inch record. It plays at 78 rpm. This test pressing has been re-issued as shown on both LP and CD. These recordings were reportedly made using a cutter and amplifier of greater fidelity than customary, but further details are lacking. Venue is uncertain.

Electric Recordings for the Gramophone Co. & EMI, 1932-1941:

161. 27 May 1932+

Single-face disc issued to benefit the building fund of Liverpool Cathedral. Blank side contains photographs of the Archbishop of Liverpool and of McCormack as Rodolfo, his favorite photograph.

162. 31 May 1932+

HMV DB 1830 was recorded and issued under the auspices of the Hugo Wolf Society and included in the second album of songs issued by that group.

163. 16 September 1932+

164. 7 September 1933+

Selections were probably recorded in matrix number sequence.

Sheet Music for OB 5305 gives title as "Remembering You."

(Add footnote re Percy Kahn – see artist index in Bolig books.)

165. 13 September 1933+

166. 24 August 1934+

The editor has been unable to confirm publication of DA 1675, but a white label HMV test pressing does exist. This matrix was reissued by Historic Masters on HMB 77 (pressed on one side of a 12" vinyl disc). OEA 406: Label states: "Dedicated by both author and composer to everybody's mother."

167. 29 August 1934+

168. 27 June 1935+

169. 28 June 1935+
OEA 2128-2 RCA Victor 10-0042 in DM-1358

170. 23 July 1935+
Love's Secret, OEA 2180, is sung in key one-half step lower than in previous recordings.
Re OEA 2183-1, DA 1445: Label gives title as "Cradle Song" and attributes music to Hamilton Harty.

171. 31 March 1936+
Published takes of 2EA 2748 are both -1 as well as -1A.
Published takes of 2EA 2750 are usually -1A.

172. 7 April 1936, London, HMV.

Some pressings of 2EA 2764 erroneously show this aria as being from FLORIDANTE.
Published takes of 2EA 2764-2766 are usually -1A.

McCormack did not record in the studio again until November 30, 1939. In this intervening interval, however, there are many surviving radio broadcasts. In the summer of 1936 he also recorded the three songs featured in the film "Wings of the Morning." He retired from active concertizing in 1938, but emerged to sing again in public with the outbreak of war. He sang a great many concerts to raise money for the war effort, and it is thought by many that these activities, frequently at outdoor rallies, contributed to his decline in health that led to his premature death in 1945.

A test pressing of Cyril McCormack singing "So do I love you" is reported as matrix OEA 3099-1. This matrix number suggests that it was recorded about 1936, before the hiatus in McCormack's recording activity for HMV.

McCormack sang this song on his broadcast with Bing Crosby on 13 May 1937 and commented that Cyril had sent him the music. For most other private or test recordings by Cyril and Gwen, it seems likely that they had accompanied their father to the studio and performed during one of John's recording sessions. The matrix number of Cyril's recording of "So do I love you" suggests that it may have been recorded as a test without John's presence.

173. 30 November 1939+

174. 12 April 1940. HMV (London, Abbey Road).

This session and the next are the only two late sessions (post-1936) with orchestral accompaniment.

d. OEA 8526-1 etp: On his copy of the test pressing McCormack wrote "Best."

175. 2 May 1940+

176. 19 June 1940+

The Song, Nina, was formerly attributed to G. B. Pergolesi.

177. 11 July 1940+

178. 9 August 1940+

OEA 8851-1: This take of "The Gentle Maiden" was re-released on an unnumbered disc by the "Piggott Company," that was probably a re-recording (speed unknown, but probably 78.00 rpm at this late date). It seems unlikely that this would have been authorized by the Gramophone Company, but \$
See OEA 9458, August 26, 1941.

(Add a general note in intro re Piggott's [listing] col 5 for all ??)

179. 25 October 1940+

OEA 8891: McCormack sings a different tune than the familiar one of John Goss included in *The New Oxford Book of Carols*, No. 95.

180. 17 December 1940+

OEA 9064: Cf. the extant broadcast recording of 27 December 1936.

j. OEA 9069-1 etp: On his copy of the test pressing McCormack wrote in blue ink, "Easthope Martin ['] famous organ piece."

181. 28 January 1941

182. 6 March 1941

183. 29 May 1941

Praise Ye the Lord was formerly attributed to Handel.

184. 25 June 1941

OEA 9328-2: Take 2 of "The Little Boats" is rumored to exist, but has not been confirmed.

185. 26 August 1941

OEA 9458-1 was re-released on an unnumbered disc by the "Pigott Company," that was probably a re-recording (Speed unknown, probably 78.00 rpm at this late date) as well as unauthorized by the Gramophone Company. See OEA 8851, August 9, 1940.

186. 17 September 1941

a. OEA 9460-1 etp: On his copy of this test pressing McCormack wrote "2nd Best."

187. 6 October 1941

188. 6 November 1941

189. 8 November 1941

190. 25 November 1941

Re 2EA 9652-1: Re-recorded on December 24, 1947 to matrices 2EA 9652-1T1, -1T2, -1T3.

191. 3 December 1941

192. 16 December 1941

193. 23 December 1941

194. 26 May 1941

Re OEA 9868: Label credits words to Fitzgerald.

195. 10 August 1941

196. 10 September 1941
